

STRATEGIES THAT STICK

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Itinerary

<u>Topic</u>	<u>Strategy</u>
Introductions	Paired Verbal Fluency, Storytelling
How Students Learn?	Interactive Lecture, 4 Corners
Preparing Students For Lessons	Word Splash, Cue Cards
Engaging Students in Class	P.A.P.S. Image Analysis, Graphic Organizers
Reflection on Learning/Brain Learning Styles	Body Sculpture, RAFT's
C.R.I.S.S.	Brainstorming, Body Movement, S.O.A.P.S., RAFT
Reflections/Evaluations	Exit Tickets

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Paired Verbal Fluency (PVF) as a step-by-step activity, with directions

Note: Give the directions one at a time.

Direction: “Stand up and find a partner other than someone at your table.”

Direction: “Decide who will be **A** and who will be **B**.”

Direction: “**A**, raise your hand.” and “**B**, raise your hand.” (then) “Hands down!”

Direction: “Our topic for discussion is _____. **A**, when I say GO!, I’ll give you 60 seconds to talk about the topic. Now **B**, while **A** is talking, listen carefully. When I say Switch!” **B** will begin talking about this same topic with a twist. You may not repeat anything **A** said during his 60 seconds of fame.”

Direction: “Look at the board once again to see the topic.”

Direction: “**A**, you are on...GO!”

Partner **A** speaks directly to Partner **B** for 60 seconds on the chosen topic.

Direction: After 60 seconds the teacher says, “Switch!”

On the same topic, Partner **B** takes over for 60 seconds, without repeating what **A** said.

Direction: After 60 seconds the teacher says, “Stop! Look this way.”

Direction: “Well done. Thank your partner for sharing. On to the next step.”

Direction: “This time, **B** will go first. As you think about the two-minute conversation you and **A** had a few moments ago, were there some things left un-discussed, something important left out. When I say GO!, you’ll have 30 seconds to add whatever you think has yet to be discussed as it relates to the topic. When I say Switch!, **A** will have another 30 seconds to add whatever he thinks has not been disclosed about the topic.

Direction: “**B**, you are on...GO!”

On the same topic, Partner **B** goes first and adds whatever he thinks might have been left out of the initial conversation.

Direction: After 30 seconds the teacher says, “Switch!”

On the same topic, Partner **A** adds information he thinks was left unsaid so far in the conversation.

Direction: After 30 seconds the teacher says, “Stop! Look this way.”

Direction: “One final task and **A** will go first. When I say GO!, **A** will summarize in 20 seconds or so some of the most important points made by both of you during the conversation. When I say Switch!, **B** will have the opportunity to summarize any points not made by **A** in a final 20 seconds. Questions?”

Direction: “**A**, you are on...GO!”

Partner **A** will summarize what was said so far.

After 20 seconds the teacher says, “Switch!”

Partner **B** adds to the summary what **A** may have left out.

Direction: After 20 seconds the teacher says, “Stop! Look this way.”

Direction: “Thank your partner, give each other a gentle high five, and take your seats!”

**AFTER TWO WEEKS WE
TEND
TO REMEMBER ...**

10% of what we read

20% of what we hear

30% of what we see

50% of what we see and
hear

70% of what we
say

90% of
what we
say and
do

Learning

READING

HEARING WORDS

LOOKING AT PICTURES

WATCHING A MOVIE/VIDEOTAPE

LOOKING AT AN EXHIBIT

WATCHING A DEMONSTRATION

SEEING IT DONE ON LOCATION

PARTICIPATING IN A DISCUSSION

GIVING A TALK

DOING A DRAMATIC PRESENTATION

SIMULATING THE REAL EXPERIENCE

DOING THE REAL THING

PASSIVE

ACTIVE

Adapted from: Edgar Dale *Audio-Visual Methods in Teaching* Holt, Rinehart and Winston.

Art/Image Analysis Questions

People/Objects in Picture

Primary	Secondary	A.P.
<ul style="list-style-type: none"> ❖ Who is in the picture? ❖ What kinds of clothing are they wearing? ❖ What does their clothing say about them? ❖ What people/things do you recognize in this painting? ❖ What can you tell me about the person in this painting? 	<ul style="list-style-type: none"> ❖ What are their unique physical characteristics? (clothing, size, facial expressions) ❖ What do these characteristics say about the persons in picture? ❖ What can you tell me about how this person lived? How did you arrive at that idea? 	<ul style="list-style-type: none"> ❖ What can you tell me about how this person lived? How did you arrive at that idea? ❖ Does the positioning of characters suggest a power structure? ❖ Who is in charge? ❖ Who or what gives that person or group power? ❖ What people are not included in this picture and why do you think they were left out?

Actions

Primary	Secondary	A.P.
<ul style="list-style-type: none"> ❖ What is happening in the picture? ❖ What relationships/interactions are taking place? ❖ How do people communicate? ❖ What do people do together? ❖ How is the group organized? 	<ul style="list-style-type: none"> ❖ How is the group organized? ❖ What social structures of society are being represented by the actions in the picture? (race, class, gender, family relations) ❖ What actions are emphasized by the artist? ❖ Are there social classes? ❖ How do they live? 	<ul style="list-style-type: none"> ❖ Are there inequalities? ❖ How is social structure being altered or challenged in this instance? ❖ Do the actions reveal any social or cultural norms? ❖ How does the action reflect the social, political, aesthetic, psychological, or cultural ideas of its time?

Places

Primary	Secondary	A.P.
<ul style="list-style-type: none"> ❖ Where is the picture taking place? ❖ Where do you think the picture takes place? ❖ Are there any places or geographic symbols you recognize? ❖ 	<ul style="list-style-type: none"> ❖ Is there a specific color scheme or purpose in the artwork? ❖ What are the unique physical characteristics? (natural vs human structures) ❖ What do the physical characteristics say about society? ❖ What role does geography play in the picture? 	<ul style="list-style-type: none"> ❖ What do the physical characteristics say about society? ❖ What role does geography play in the picture?

Art/Image Analysis Questions

Sources

Primary	Secondary	A.P.
<ul style="list-style-type: none"> ❖ Who created the image? and how do you know? ❖ Who was the intended audience? ❖ When was the image created or circulated? ❖ What do you know about the artist? 	<ul style="list-style-type: none"> ❖ What position or title did he or she hold? And how do you know? ❖ What biases might he or she have? And how can these biases influence the document? ❖ Whose voice is not represented in the document? ❖ Why do you think that voice was left out? 	<ul style="list-style-type: none"> ❖ What do you know of other works by this artist? ❖ Does the artist have other works that are part of a theme or agenda? ❖ Who would be the audience for this piece and why is it made for them? ❖

Image Summary

Primary	Secondary	A.P.
<ul style="list-style-type: none"> ❖ Why do you think this portrait was created? ❖ What specific evidence in the image helps you know why it was created? 	<ul style="list-style-type: none"> ❖ What does the image convey about life at the time it was created? ❖ What is the cultural meaning? ❖ What questions does the image raise? 	<ul style="list-style-type: none"> ❖ What questions do u have for the author of this image? ❖ Where would you find more information on this image?

Interpretation

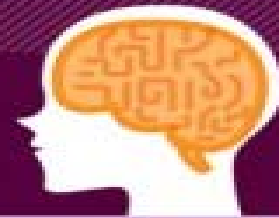
- ❖ What title would you give to this painting? What made you decide on that title?
- ❖ What other titles could we give it?
- ❖ What do you think is happening in this painting? What else could be happening?
- ❖ What sounds would this painting make (if it could)?
- ❖ What do you think is going on in this picture? How did you arrive at that idea?
- ❖ What do you think this painting is about? How did you come up that idea?
- ❖ Pretend you are inside this painting. What does it feel like?
- ❖ What do you think this (object) was used for? How did you arrive at that idea?
- ❖ Why do you suppose the artist made this painting? What makes you think that?
- ❖ What do you think it would be like to live in this painting? What makes you think that?

Evaluation

- ❖ What do you think is good about this painting? What is not so good?
- ❖ Do you think the person who painted this do a good or bad job? What makes you think so?
- ❖ Why do you think other people should see this work of art?
- ❖ What do you think other people would say about this work? Why do you think that?
- ❖ What grade would you give the artist for this work? How did you arrive at that grade?
- ❖ What would you do with this work if you owned it?
- ❖ What do you think is worth remembering about this painting?



LEFT VS. RIGHT BRAIN



If you've ever wondered why you act the way you do, the answer may lie in which side of your brain you tend to use more. Although they're generalizations, popular theories suggest that right-brain people have different skills and preferences than those who are left-brain people. How do these differences impact you? Find out:

OVERVIEW

As similar as the brain's hemispheres look, they actually manage very different functions, which are attributed to different characteristics and abilities such as:

LEFT SIDE

Often goal-orientated and well organized, left brainers are critical thinkers and rarely absent minded.



Things are done in a planned orderly way, like a to-do list.



Rational

Feelings do not get in the way when making decisions.



Logical

Skilled at math or science and sequencing ideas.

Reads sitting up

RIGHT SIDE

Slightly disorganized, unpredictable and emotional, right brainers are often good with people and philosophical.



Impulsive

Things are done spontaneously; keeping track of time is not as important.



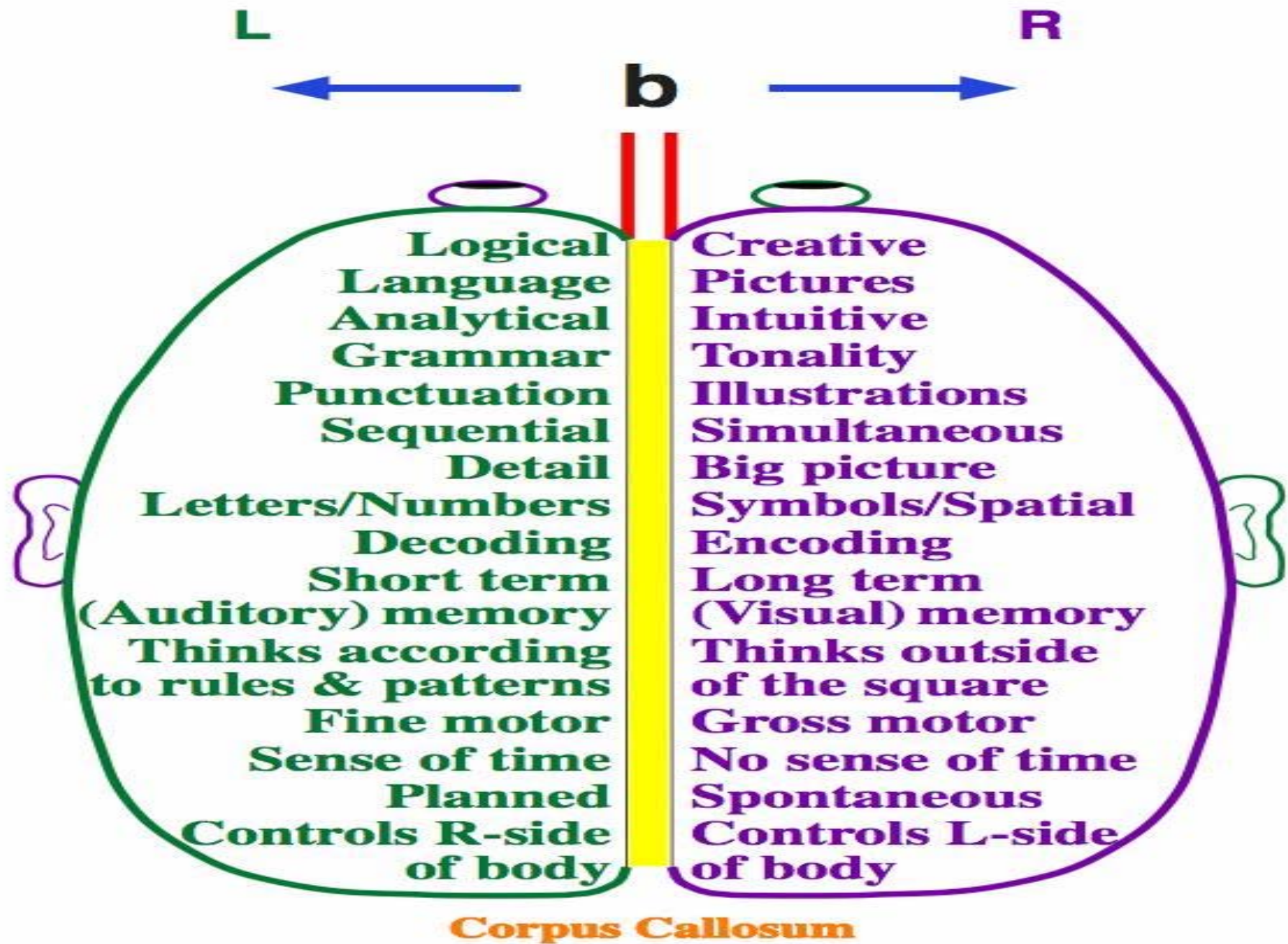
Emotional

Tends to ponder and act on feelings.



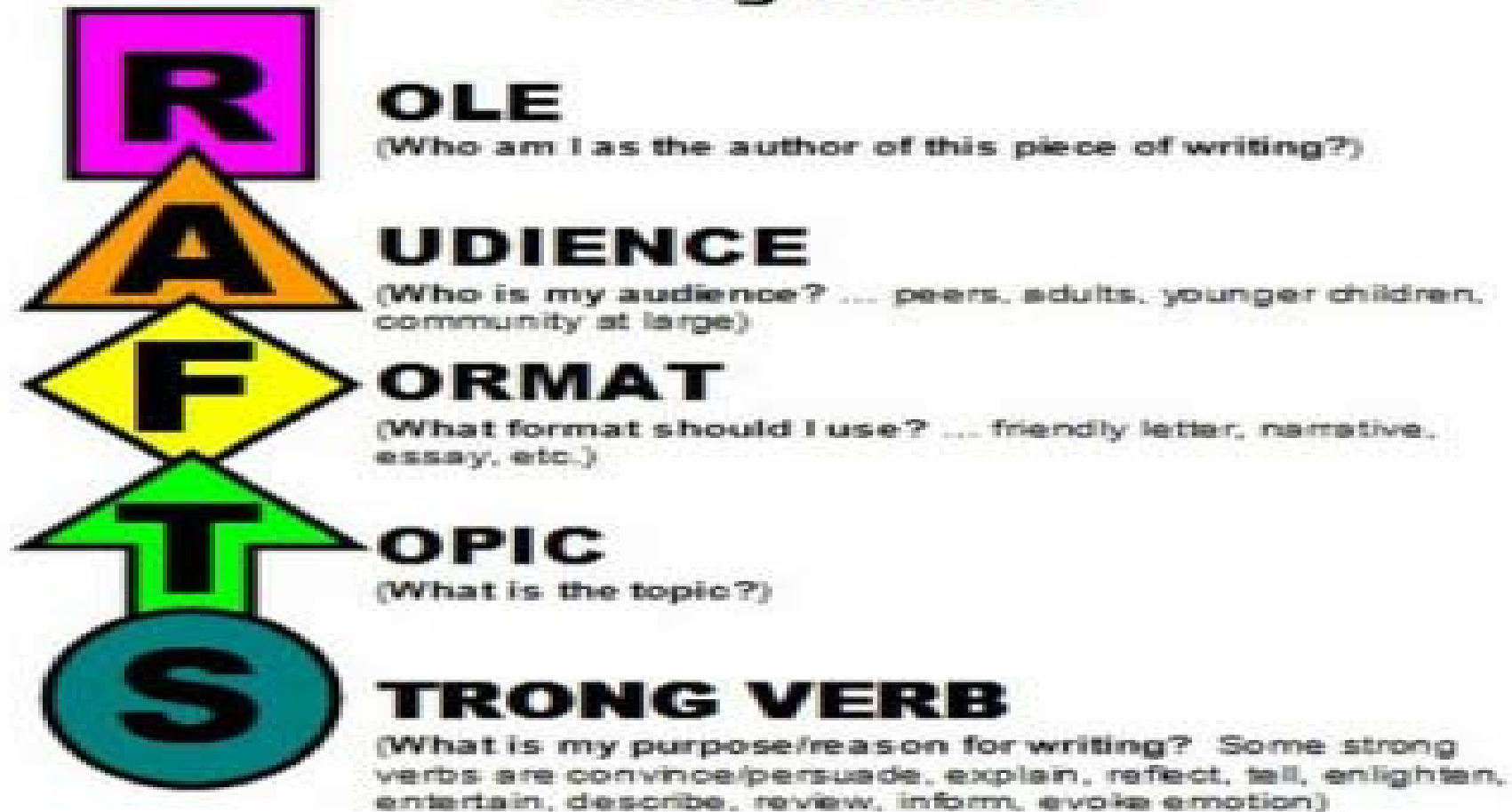
Creative and artistic

Skilled at sports, writing fiction,





Before brainstorming and planning your writing, analyze the assignment using RAFTS



Possible Formats to use with RAFTs that address a variety of learning styles.



<i>Written</i>	<i>Visual</i>	<i>Oral</i>	<i>Kinesthetic</i>
<ul style="list-style-type: none"> •diary entry •bulleted list •obituary •invitation •product guide •game rules •recipe •movie critic •FreqAskQues •editorial •character monologue •job application •gossip column •mag. article 	<ul style="list-style-type: none"> •cartoon/comic •crossword puzzle •map •scale plan or drawing •graphic org. •concept web •illustration •print ad •photograph •powerpoint •'how to' diagram •fashion design 	<ul style="list-style-type: none"> •song •set of discussion ?s •conversation •monologue •sermon •radiocast •museum guide •commercial •reader's theater •interview •tasting •political speech •puppet show •storytell 	<ul style="list-style-type: none"> •model •cheer •mime •reenactment •wax museum •demonstration •sales pitch with demo elements •physical analogies •taste tests •'how to' video •game •sew, cook, build •design a

FREDERICK DOUGLASS ON SLAVERY

Frederick Douglass was born a slave in Maryland, but escaped to the North in 1838. He began publishing an anti-slavery newspaper in Rochester, New York, and gained fame for his public appearances and speeches. This speech (condensed here) was delivered in 1852, when the citizens of that city invited him to speak at a Fourth of July celebration. His address was titled, "The Meaning of the Fourth of July for the Negro."

Fellow citizens: Pardon me, and allow me to ask, why am I called upon to speak here today? What have I or those I represent to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us?

Would to God, both for your sakes and ours, that an affirmative answer could be truthfully returned to these questions. Then would my task be light, and my burden easy and delightful.

But such is not the state of the case. I am not included within the pale of this glorious anniversary!

The rich inheritance of justice, liberty, prosperity, and independence bequeathed by your fathers is shared by you, not by me. This Fourth of July is yours, not mine. You may rejoice, I must mourn.

Fellow citizens, above your national, tumultuous joy, I hear the wail of millions!

My subject, then, fellow citizens, is "American Slavery." I shall see this day and its popular characteristics from the slave's point of view. Standing here, identified with the American bondman, making his wrongs mine, I do not hesitate to declare, with all my soul, that the character and conduct of this nation never looked blacker to me than on this Fourth of July.

Standing with God and the crushed and

bleeding slave on this occasion, I will, in the name of humanity, which is outraged, in the name of liberty, which is fettered, in the name of the Constitution and the Bible, which are disregarded and trampled upon, dare to call in question and to denounce everything that serves to perpetuate slavery - the great sin and shame of America!

Oh! had I the ability, and could I reach the nation's ear, I would today pour out a fiery stream of biting ridicule, blasting reproach, withering sarcasm, and stern rebuke. For it is not light that is needed, but fire; it is not

the gentle shower, but thunder. We need the storm, the whirlwind, and the earthquake.

The feeling of the nation must be quickened; the conscience of the nation must be roused; the hypocrisy of the nation must be exposed;



and its crimes against God and man must be denounced.

What to the American slave is your Fourth of July?

I answer, a day that reveals to him more than all other days of the year, the gross injustice and cruelty to which he is the constant victim.

To him your celebration is a sham; your boasted liberty an unholy license; your national greatness, swelling vanity.

Your sounds of rejoicing are empty and heartless, your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are to him mere bombast, fraud, deception, impiety, and hypocrisy - a thin veil to cover up crimes which would disgrace a nation of savages.

S.O.A.P.S.

Document: _____ **Reviewers** _____

Subject

Think about the information the document conveys.

Form an overall impression and then examine individual items or specific parts.

1. What is the general topic?
2. What are three things the author said that you think are important?

Occasion and Audience

What type of document is it?

- | | | |
|--|--------------------------------------|---------------------------------------|
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Poster | <input type="checkbox"/> Letter |
| <input type="checkbox"/> Advertisement | <input type="checkbox"/> Drawing | <input type="checkbox"/> Diary entry |
| <input type="checkbox"/> Leaflet | <input type="checkbox"/> Map | <input type="checkbox"/> Memorandum |
| <input type="checkbox"/> Flyer | <input type="checkbox"/> Photograph | <input type="checkbox"/> Legal record |
| <input type="checkbox"/> Speech | <input type="checkbox"/> Other _____ | |

What are the unique physical qualities?

- | | | |
|---|----------------------------------|------------------------------------|
| <input type="checkbox"/> Handwritten | <input type="checkbox"/> Typed | <input type="checkbox"/> Signature |
| <input type="checkbox"/> Picture, symbols | <input type="checkbox"/> Seal(s) | <input type="checkbox"/> Notations |
| <input type="checkbox"/> Letterhead | <input type="checkbox"/> Stamps | <input type="checkbox"/> Caption |
| <input type="checkbox"/> Official stamp: i.e., date, "RECEIVED," "PAID" | | |
| <input type="checkbox"/> Other _____ | | |

Support each answer with document evidence:

1. Who was the intended audience?
2. When was the document created or circulated?

Purpose

1. Why do you think this document was created?
2. What specific evidence in the document helps you know why it was created?
3. What does the document convey about life in the United States at the time it was created?
4. What questions does the document raise?
5. What questions do you have for the author of this document?

Speaker

Think about the occupation, gender, religion, nationality, and class of the creator of the document.

1. Who created the document? and how do you know?
2. What position or title did he or she hold? And how do you know?
3. What biases might he or she have? And how can these biases influence the document?
4. Whose voice is not represented in the document?
5. Why do you think that voice was left out?

[illegible]

[illegible]